PROGRAM ARCHIVE

Programs from Before 1965

UNIVERSITY OF MASSACHUSETTS
1863

THE FINE ARTS COUNCIL

of

THE UNIVERSITY OF MASSACHUSETTS

presents

DOROTHY ORNEST FELDMAN, SOPRANO

assisted by

Fiora Contino, piano
Joseph Contino, clarinet
Isadore Ellert, first violin
Marilyn Greenfield, second violin
Ann Gass, viola
Carl Amberg, 'cello

Thursday, March 10, 1955 - 8 P.M.

Skinner Auditorium

Cantata - Idolo mio.....Alessandro Scarlatti

Recitative and aria - Idolo mio
Recitative and aria - Datti pace, O dolor mio
Recitative and aria - Amor, tu vuoi scherzar?

Rastlose Liebe (Goethe).....Schubert

This early poem of Goethe deals with the turbulent nature of the young poet's love, an indiscriminate, expansive kind of love whose object keeps shifting and changing. He feels himself painfully and inescapably caught in the constricting web of this love; but he craves it even though it brings him no moment of serenity, no "sweet peace," as he later expresses it in the first of his wanderer's night-songs.

Die Liebe hat gelogen (Platen).....Schubert

This song expresses the sadness and loss of faith which follow disappointment in love. The poet has been gravely disillusioned and no longer feels secure in his world. He is sick at heart and cannot find consolation.

Der Hirt auf dem Felsen (Müller).....Schubert

Standing on a rocky peak, the shepherd hears his song echo through the valley. It is winter, and his sweetheart is far away, beyond the reach of his voice. He sings of loneliness and longing. But spring is near, and soon he will roam through nature. His song will find response, and his yearning will cease.

A Rondel of Spring.....Bibb

Music I Heard with You.....Hageman

The Daisies.....Barber

Laetitia's aria.....Menotti
From "The Old Maid and the Thief"

Ständchen (Kugler).....Brahms

On a quiet, moonlit summer night, a young girl is dreaming of love. In the garden below her window, three students intone a serenade to her. As the harmonies drift into her dream, she has a vision of her beloved and pleads with him to be true to her.

Die Mainacht (Hölty).....Brahms

It is spring; the moon is casting a silvery light over the scene; the nightingale is singing; but the poet is sad. While two lovebirds are chirping happily, he bewails his solitude. The ideal love he is seeking is not to be found on earth, and he is destined to be forever lonely. The calmness and harmony in nature only intensify his melancholy, for they are unattainable to him.

Wir wandelten (Daumer).....Brahms

The lover muses to his loved one as he recalls their silent walk together. Though insisting that he will not reveal his thought concerning her as experienced during those wordless moments, nevertheless his recollections dwell in such ecstatic terms upon the beauty of that occasion that he discloses the whole drift of his thoughts to her, inadvertently, playfully.

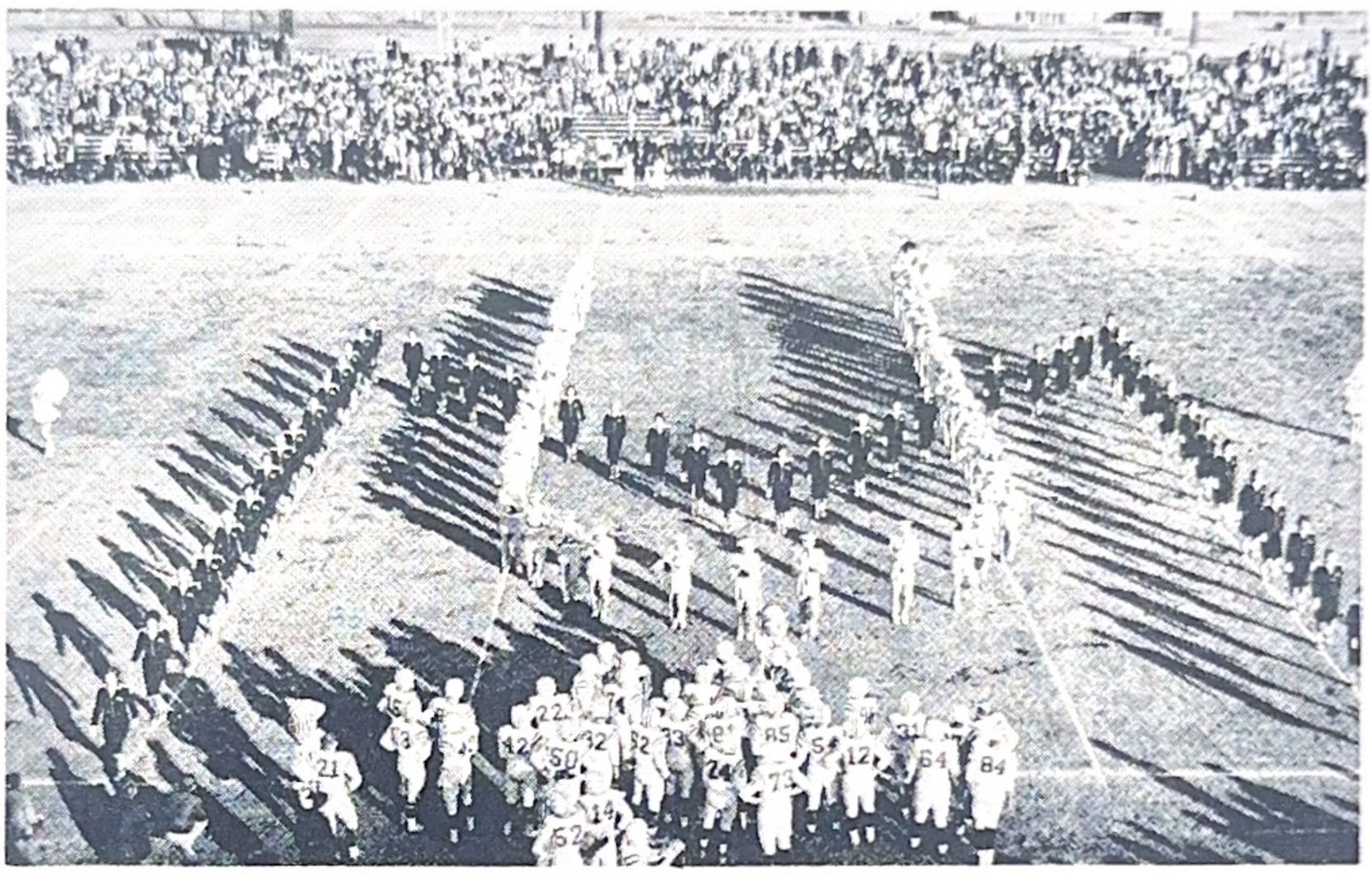
Feldeinsamkeit (Almers).....Brahms

This lyric is an example of "Unendlichkeitstreben," a dominant theme in German romanticism, expressing itself here characteristically through nature ecstasy. The poet sinks down supinely into nature and feels himself miraculously elevated into supernatural realms through which he is neatly wafted along in horizontal bliss. His experience may be described in paradoxical terms as a kind of declivitous levitation, an interesting phenomenon.

Botschaft (Daumer).....Brahms

The lover urges a soft wisp of wind to play caressingly about the head of his beloved until she asks about his welfare. In answer to her question, his messenger, the wind, is to reply that, although her lover's life has been hanging in the balance for want of news from her, now things will be changed: her remembrance of him will give him new life.

University of Massachusetts



Redmen Band

Precisionettes

Cheerleaders

1962

BANQUET

NOVEMBER 18, 1962

LORD JEFFERY INN

MENU

Fruit Cup Supreme

Celery - Olives - Radishes

Roast Ribs of Beef au Jus

Potatoe au Gratin — Green Peas

Tossed Salad — Rolls and Butter

Deep Dish Apple Pie a la Mode

Coffee - Milk

Don — Mr. Contino — Bob — Jim

PROGRAMME

Welcome

Introduction of Guests

Mr. Johnston

Presentation of Awards

INVITED GUESTS

President and Mrs. John W. Lederle

Dr. and Mrs. William Field

Dr. and Mrs. Isaac M. Hunsberger

Professor and Mrs. Warren P. McGuirk

Professor and Mrs. Doric Alviani

Professor and Mrs. Joseph Contino

Mr. and Mrs. Evan Johnston

Mr. and Mrs. Victor Fusia

REDMEN BAND STAFF

Director of Bands	Prof. Joseph Contino
Precisionettes	Don Witkoski
Band Manager	L. James Levine
Metawampe	Robert Small
Personnel Manager	Bernard Pitkin
Properties Manager	Ernest T. Patrikis
Business Manager	Harrison Smiley

CHEERLEADERS

Co-captains	Sheila Ryan David Bates
Advisor	Miss Pratt

BANQUET COMMITTEE

Ernest Patrikis, Chairman

Donald Warren

Beverly Botelho

We wish to express our sincere thanks to the Department of Music and Division of Physical Education for their full co-operation which made this year such a success.

PERSONNEL

REDMEN BAND

*Broderick, Edward '64
Brown, Jeanne '66
Carroll, Richard '65
Cole, Linda '65
Coppinger, Barry '65
Corea, Virginia '65
Crouse, Roger '66
Cutter, Bruce '66
Dickinson, Allen '66
Doty, Andrea '66
Drake, Emily '66
*Eisenberg, Esther '65
Fitzgerald, Susan '64
Forman, Richard '63
Foxon, Jeffery '66
Fuller, David '66
Gillis, Joanne '66
Goldhaber, Gerald '65
Gregory, Joanna '65
Hebert, Edward '66
Hunt, Joanne '66
Hutchinson, Mary '65
Jarkko, Lila '64
Jones, Donald '66
Kessler, Stuart '65
Knopf, Richard '65
Knowlton, Donna '64
Levine, James '63
Longfellow, Susan '65
Lucas, Karen '66
Mercer, Elizabeth '64
Merhar, Carole '65
*Milligan, Roy '65
Monigle, William '65
Morton, John '66
Mullins, Marilyn '66
*Myers, Gerald '65
Newhook, Charles '64
*Nichols, Ralph '63
Niederjohn, Russell '66
Novack, David '66
*Oldach, William '65
O'Neill, Susan '63
Ordway, Peter '66
*Patrikis, Ernest '65
Pitkin, Bernard '64
Plotkin, Louis '66
Pottern, Shirley '66
Rohan, William '65
Rosen, Michael '64
Sherman, Steve '65
Shubow, Morris '66
*Siek, David '64
Small, Robert '63
Smith, Nancy '66
Soule, Marcia '66
Spencer, Lynne '66
Stec, Raymond '65
Trump, Norman '65
Tyra, Gordon '66
Warren, Donald '65
Weaver, Evelyn '66
Weinbrecht, Alfreda '66
*Willard, Mary '64
Woodard, Diane '64
Yablonski, John '64

CHEERLEADERS

Sheila Ryan
David Bates
David Yates
David Lemon
Zene Glavis
Pan Chace
Steve Graham
Jay Stevens
Dottie Donovan
Pat Bourbonnais
Carol Paquette
Will Buddenhagen
Lorrie Gennari

PRECISIONETTES

Allen, Lucille '63
Badavas, Maria '64
Balakier, Barbara '64
Barrett, Susan '65
Bednarz, Dolores '63
Beighley, Edna '64
Bodwell, Linda '65
Boisjolie, Eileen '65
Botelho, Beverly '64
*Carlyn, Nancy '63
Carmell, Maureen '65
Collins, Mary '65
Crowell, Janet '64
*Curtis, Constance '63
Engel, Barbara '65
*Fielding, Pat '63
Fish, Nancy '64
Gilberti, Dona '65
Gilgut, Patricia '64
Grueter, Marcia '63
Handalian, Anita '65
Harrington, Constance '65
Hatch, Penelope '64
Johnson, Kay '65
Kari, Constance '65
Kline, Carol '64
Kochanowski, Virginia '65
Kretschmar, Lynda '65
Leach, Nancy '64
Lemoyne, Ernestine '65
Lockhart, Marcia '65
Lovett, Joan '64
Mansell, Lee '64
May, Sandra '64
McLaughlin, Mary '64
Melody, Elinor '65
Milligan, Beverly '65
*Mozden, Carolyn '63
Oliveira, Eleanor '65
Parisi, Eunice '63
Ploeger, Karen '64
Rajecki, Judith '63
Roche, Carol '63
Scandiffio, Diana '65
Sird, Gail '64
*Solitario, Joanne '63
Swanberg, Ann '65
*Traquair, Joyce '63
Travers, Mary '63
Turco, Paula '63
Veale, Joanne '63
Ellis, Robert '64
Witkoski, Donald '63

*Squad Leaders

UNIVERSITY OF MASSACHUSETTS

UNIVERSITY CHORALE

JOHN R. KING, *Director*

CARISSIMI — JEPHTHAH

BACH — MAGNIFICAT

THREE NEGRO SPIRITUALS

SPRING TOUR, APRIL 28-29-30, 1963

SUNDAY

4:00 P.M. — FIRST UNITARIAN CHURCH
Court Hill, Worcester

8:15 P.M. — WELLESLEY CONGREGATIONAL CHURCH
Wellesley Square, Wellesley

MONDAY

8:00 P.M. — CHRIST CHURCH EPISCOPAL
569 Main Street, Fitchburg

TUESDAY

8:00 P.M. — ALL SAINTS EPISCOPAL CHURCH
1773 Beacon Street, Brookline

DOROTHY BUNDZA, CAROL FRENCH, RUTH KELLY, PAULA STEVENS, *Sopranos*

MALAMA PROVIDAKES, MURIEL WATT, *Contraltos*

CURTIS PAINE, DONALD PAINE, *Tenors*

GORDON GURNEY, *Bass*

PHILIP BEAUDRY,
Organist

Jephthah — Giacomo Carissimi

HISTORICUS: When the king of the children of Ammon made war against the children of Israel, and hearken'd not unto the words of Jephthah, then there came upon Jephthah the Spirit of the Lord, and he went up against the children of Ammon, and he vow'd unto the Lord, saying:

JEPHTHAH: If thou shalt indeed deliver the children of Ammon into my hands, whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt off'ring.

CHORUS: Then passed over Jephthah to the children of Ammon, and he fought in the Spirit and the strength of God against them.

DUET: And the trumpets sounded, and the drums were beaten, when the battle was begun against the children of Ammon.

BASS: Flee from us, yield to us, impious ones. Give way, ye heathen, and fall before our mighty sword; for God of Israel is risen up to battle and fights against our foes.

CHORUS: Flee from us, yield to us, impious, we scatter you, and with our keen and glittering swords we hew you down.

HISTORICUS: Jephthah therefore smote them, and took from them twenty cities, and there was a very grievous slaughter.

CHORUS: And he subdued the children of Ammon, for the Lord delivered them into the hand of Jephthah.

HISTORICUS: And Jephthah came to Mispeh unto his house, when he returned, and behold, there came forth his only daughter to meet him, with timbrels and with dances, and she sang thus:

FILIA: Come, strike the merry timbrels, and sound the joyful cymbals. Let us sing praises unto the Lord, and let us magnify his name, Yea, let us praise the God of heav'n, and magnify the mighty King who to his people Israel the conq'ring leader doth restore.

CHORUS: Yea, to the Lord sing joyfully, and his great name still magnify, who giveth us the glory, and Israel the victory.

FILIA: Come, praise with me the God of Heaven, sing praises to him joyfully, and magnify the mighty King, who giveth us the glory, and Israel the victory.

CHORUS: We to the Lord sing joyfully, sing praises to the mighty King, who giveth us the glory, and Israel the victory.

HISTORICUS: And it came to pass, when Jephthah saw his only daughter, his well-beloved coming forth to meet him, he remember'd his vow to God, and he rent his garments and spake thus:

JEPHTHAH: Woe is me. Alas, my only daughter, thou hast undone me, and thou likewise, art undone.

FILIA: How have I, O my father, undone thee?

JEPHTHAH: I have open'd my mouth to the Lord, that whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt off'ring.

FILIA: O my father, thou hast open'd thy mouth to the Lord, and hast return'd to thy house in peace, therefore do to me according to thy vow, offer me for a burnt off'ring before the Lord. But this thing, O my father, grant to me, thy only beloved daughter, this thing before I die.

JEPHTHAH: But what can give thee consolation, my unhappy daughter?

FILIA: O let me go, that for two months I may wander upon the mountains with my companions, bewailing my virginity.

JEPHTHAH: Go, my beloved daughter, go and bewail thy virginity.

QUARTET: Then went the daughter of Jephthah unto the mountains, and bewailed her virginity, herself and her companions, saying:

FILIA: Lament, ye valleys; bewail, ye mountains; and in the affliction of my heart be ye afflicted. Lo, I shall die a virgin, and I shall not in my death find consolation in my children. Then bemoan me, ye woods, meadows, and fountains, for the death of a virgin make lamentation. See, I am mourning, in the joy of my people, in the victory of Israel, in the glory of my father, I in my virginity, childless. I, an only beloved daughter must die, and no longer live. Then tremble, ye rocks; be astonish'd, ye mountains, valleys, and caves; and with horror and with fearfulness be resounding. Lament and weep, ye children of Israel, lament and weep for a hapless virgin. Yea, weep for Jephthah's unhappy daughter with wailing notes of sadness, and lament for her.

CHORUS: Lament, ye children of Israel, and all ye virgins weep for her. Yea, weep for her, weep for Jephthah's daughter, with wailing notes of sadness.

Three Negro Spirituals

There is a Balm in Gilead

Arr. by William L. Dawson

There is a Balm in Gilead,
To make the wounded whole.
There is a Balm in Gilead,
To heal the sin-sick soul.

Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit
Revives my soul again.

If you cannot sing like angels,
If you cannot preach like Paul,
You can take the love of Jesus,
And say "He died for all."

Ev'ry Time I feel the Spirit

Arr. by Gordon Jacob

Ev'ry time I feel de Spirit,
Movin' in my heart, I will pray.

An'all aroun' me look so shine,
Ask a my Lord if all was mine.

On de mountain my Lord spoke,
Out of his mouth came fire and smoke.

Jordan river chilly, cold,
Chilla de body but not de soul.

Swing low, Sweet Chariot

Arr. by William L. Dawson

Swing low, sweet chariot, coming for to carry me home.

I looked over Jordan and what did I see;
A band of angels coming after me.

If you get there before I do,
Tell all my friends I'm coming too.

Magnificat — Johann Sebastian Bach

1. *CHORUS*

Magnificat anima mea Dominum. — My soul doth magnify the Lord.

2. *ARIA, soprano*

Et exultavit spiritus meus
in Deo salutari meo. — And my spirit hath rejoiced in God my Saviour.

3. *ARIA, soprano*

Quia respexit humilitatem ancilae suae; ecce enim ex hoc beatam me dicent. — For He hath regarded the low estate of His hand-maiden; for behold, from henceforth all generations shall cail me blessed.

4. *CHORUS*

Omnes generationes. — All generations.

5. *ARIA, bass*

Quia fecit mihi magna qui potens est, et sanctum nomen ejus. — For He that is mighty hath done to me great things; and holy is His name.

6. *DUET, alto and tenor*

Et misericordia a progenie in progenies timentibus eum. — And His mercy is on them that fear Him from generation to generation.

7. *CHORUS*

Fecit potentiam in brachio suo, dispersit superbos mento cordis sui. — He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

8. *ARIA, tenor*

Deposuit potentes de sede et exaltavit humiles. — He hath put down the mighty from their seats, and exalted them of low degree.

9. *ARIA, alto*

Esurientes implevit bonus
et divites dismisit inanes. — He hath filled the hungry with good things; and the rich He hath sent empty away.

10. *TRIO, soprano I and II, and alto*

Suscepit Israel puerum suum, recordatus misericordiae suae. — He hath holpen His servant Israel, in remembrance of His mercy.

11. *CHORUS*

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula. — As He spake to our fathers, to Abraham, and His seed forever.

12. *CHORUS*

Gloria Patri, gloria Filio, gloria Spiritu sancto. Sicut erat in principio et nunc et semper et in seculorum. Amen. — Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

UNIVERSITY OF MASSACHUSETTS

UNIVERSITY CHORALE

JOHN R. KING, *Director*

DONALD PAINE, *Assistant Conductor*

A Short Spring Concert

Bartlett Auditorium

Tuesday, May 7, 1963

8:00 P.M.

CAROL FRENCH, RUTH KELLY, *Sopranos*

JUDITH MOORE, JOY WILLIAMS,
Echo Sopranos in Jephthah

CURTIS PAINE, *Tenor* GORDON GURNEY, *Bass*

LUCILLE JOHNSON, *Accompanist*

I Jephthah — Giacomo Carissimi

HISTORICUS: When the king of the children of Ammon made war against the children of Israel, and hearken'd not unto the words of Jephthah, then there came upon Jephthah the Spirit of the Lord, and he went up against the children of Ammon, and he vow'd unto the Lord, saying:

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BASS: Flee from us, yield to us, impious ones. Give way, ye heathen, and fall before our mighty sword; for God of Israel is risen up to battle and fights against our foes.

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CHORUS: Yea, to the Lord sing joyfully, and his great name still magnify, who giveth us the glory, and Israel the victory.

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QUARTET: Then went the daughter of Jephthah unto the mountains, and bewailed her virginity, herself and her companions, saying:

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CHORUS: Lament, ye children of Israel, and all ye virgins weep for her. Yea, weep for her, weep for Jephthah's daughter, with wailing notes of sadness.

II

To Music — Schubert

O Music come and light my heart's dark places,
Arouse to life my spirit's inmost ear.
Awake in me such love no time effaces,
O voice divine, speak on and I shall hear.

O Music make me strong to conquer sorrow,
My soul with love of noble things fulfill,
Then fear I not the silence of death's morrow,
For Death himself my music shall not still.

Simple Gifts (Shaker Song) — arr. by Copland and Fine

'Tis the gift to be simple, tis the gift to be free,
'Tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed.
To turn, turn will be our delight,
'Till by turning, turning we come round right.

Homeward Bound — Sea Chantey

Oh homeward bound to Boston port,
We're sailing along and happy farewell,
Yes, homeward bound with sugar and rum.
Hooray, boys, homeward bound for sure!

Oh, homeward bound that happy sound,
Oh, heave the capstan 'round and around,

Oh, homeward bound our sails are set,
We'll say goodbye to comrades we've met,

Haul on the Bowlin' — Sea Chantey

Haul on the bowlin', the bowlin' haul.
The fore and maintop bowlin'! Our skipper he's a growlin'!
Our bully ship's a rollin'! To Boston we are goin'!

DONALD PAINE, *Assistant Conductor*

III

Swell The Full Chorus (from Solomon) — Handel

Swell the full chorus to Solomon's Praise.
Record him, ye bards, as the pride of our days.
Flow sweetly the numbers that dwell on his name,
And rouse the whole nation in songs to his fame.

As Torrents In Summer — Elgar

As torrents in summer,
Half dried in their channels,
Suddenly rise,
Tho' the sky is still cloudless,
For rain has been falling,
Far off at their fountains.

So hearts that are fainting,
Grow full to o'er flowing,
And they that behold it,
Marvel and know not,
That God at their fountains
Far off has been raining.

IV Three Choruses from Magnificat Johann S. Bach

Fecit potentiam in brachio suo, dispersit superbos mento cordis sui.

He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

As He spake to our fathers, to Abraham, and His seed forever.

Gloria Patri, gloria Filio, gloria Spiritu sancto. Sicut erat in principio et nunc et semper et in seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

V Three Negro Spirituals

There is a Balm in Gilead — Arr. by William L. Dawson

There is a Balm in Gilead,
To make the wounded whole.
There is a Balm in Gilead,
To heal the sin-sick soul.

Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit
Revives my soul again.

If you cannot sing like angels,
If you cannot preach like Paul,
You can take the love of Jesus,
And say "He died for all."

Ev'ry Time I feel the Spirit — Arr. by Gordon Jacob

Ev'ry time I feel de Spirit,
Movin' in my heart, I will pray.

An'all aroun' me look so shine,
Ask a my Lord if all was mine.

On de mountain my Lord spoke,
Out of his mouth came fire and smoke.

Jordan river chilly, cold,
Chilla de body but not de soul.

Swing low, Sweet Chariot — Arr. by William L. Dawson

Swing low, sweet chariot, coming for to carry me home.

I looked over Jordan and what did I see;
A band of angels coming after me.

If you get there before I do,
Tell all my friends I'm coming too.

University of Massachusetts Chorale

JOHN R. KING, *Director*

MARION ARCHIBALD, *Accompanist*

CHRISTMAS CONCERT

BOWKER AUDITORIUM

SUNDAY, DECEMBER 8, 1963

4:30 P.M.

In dulci iubilo	*Johannes Eccard*
Christmas Day	*Gustav Holst*
Choruses from *The Christmas Story* (*Historia von der Geburt Jesu Christi*)	*Heinrich Schütz*
Hear the birth of the Son of God	
Glory to God in the highest	
Let us even go now to Bethlehem	
Now let us all thank thee God our Lord	
Whence is that goodly fragrance flowing?	*French Carol* *Arr. by Albert Edward Baker*
Carols of Various Nations	*Set by John Reymes King*
Now let men no more be sad	*Russian*
The Christmas Tree	*Finnish*
I saw three ships come sailing by	*English*
Glory to God in the highest	*Randall Thompson*
Alleluia	
Fantasia on Christmas Carols	*Vaughan Williams*

In Dulci Iubilo

In dulci jubilo,
Nun singet und seid froh,
Unsers Herzens Wonne
Liegt *in praesepio,*
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O.

O Jesu parvule,
Nach dir ist mir so weh;
Tröst mir mein Gemüte,
O puer optime,
Durch alle deine Güte;
O princeps gloriae,
Trahe me post te.

Ubi sunt gaudia?
Ja nirgend mehr denn da,
Da die Engel singen
Wohl *nova cantica,*
Und da die Schellen klingen
In regis curia.
Eya, wärn wir da.

Christmas Day

Good Christian men, rejoice,
With heart and soul and voice.
Give ye heed to what we say,
News! News! Jesus Christ is born today;
Ox and ass before Him bow,
And He is in the manger now.
Christ is born today!

God rest you merry, gentlemen,
Let nothing you dismay,
Remember Christ our Savior,
Was born on Christmas Day,
To save us all from woe and sin,
When we were gone astray,
O tidings of comfort and joy.

In Bethlehem, in Jewry,
This blessed Babe was born,
And laid within a manger,
Upon that holy morn;
The which His Mother Mary,
Did nothing take in scorn.
O tidings of comfort and joy.

Good Christian men, rejoice,
With heart and soul and voice.
Now ye hear of endless bliss:
Joy! Joy! Jesus Christ was born for this!
He hath oped the heav'nly door,
And man is blessed evermore.
Christ was born for this!

Come, ye lofty, come ye lowly,
Let your songs of gladness ring;
In a stable lies the holy,
In the manger rests the King;
See, in Mary's arms reposing,
Christ by highest heav'n adored:
Come, your circle round Him closing,
Pious hearts that love the Lord.

Come, ye poor, no pomp of station
Robes the child your hearts adore:
He, the Lord of all salvation,
Shares your want, is weak and poor:
Oxen round about, behold them;
Rafters naked, cold and bare,
See the shepherds, God has told them,
That the Prince of life lies there.
Come, ye children, blithe and merry,

This one child your model make;
Christmas holly, leaf, and berry,
All be prized for His dear sake:
Come, ye gentle hearts, and tender,
Come, ye spirits, keen and bold;
All in all your homage render,
Weak and mighty, young and old.

High above a star is shining,
And the Wisemen haste from far:
Come, glad hearts, and spirits pining,
For you all has ris'n the star.
Let us bring our poor oblations,
Thanks and love and faith and praise:
Come, ye people, come ye nations,

All in all draw nigh to gaze.
Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood,
Each other now embrace:
This holy tide of Christmas,
All other doth deface.
O tidings of comfort and joy.

Good Christian men, rejoice,
With heart and soul, and voice:
Now ye need not fear the grave:
Peace! Peace! Jesus Christ was born to save!
Calls you one and call you all,
To gain His everlasting hall:
Christ was born to save!

Hear the Birth of the Son of God

Hear the birth of the Son of God, Christ Jesus, as for us the Evangelists in holy Gospels have told it all.

Glory to God in the Highest

Glory to God in the Highest, and to all men peace on earth and good will.

Let Us Even Go Now to Bethlehem

Let us even go now to Bethlehem, that we may see this wondrous thing that has come to pass, which the Lord hath made known to us.

Now Let Us All Thank Thee God Our Lord

Now let us all thank thee, God our Lord Christ Jesus, who hath with his birth shone upon us, and hath redeemed his children by his Passion from the fires of Hell. Him shall we all praise then with all his angels, with music, singing Praised be God in the Highest.

Whence Is That Goodly Fragrance Flowing?

Whence is that goodly fragrance flowing,
Stealing our senses all away?
Never the like did come ablowing,
Shepherds, from flow'ry fields in May.

What is that light so brilliant, breaking
Here in the night across our eyes?
Never so bright the day-star waking
Started to climb the morning skies!

Bethlehem! there in manger lying
Find your Redeemer, haste away.
Run ye with eager foosteps hieing!
Worship the Saviour born today.

Now Let Men No More Be Sad

Now let me no more be sad,
But with godly hearts be glad.
Angels of the birth are singing,
Nowells o'er the earth are ringing.
Alleluia!

Guided by the mystic star,
Wise men brought their gifts from far.
Loud our praise, for Christ has brought
Joy and peace which men long sought.

The Christmas Tree

In the forest, lo the spruce tree
Sparkling bright with candle flowers,
Stretching forth its arms to heaven,
Shining snow it gently showers.
Now 'tis time or holy Christmas,
Ev'ry tree and plant doth shew;
Now man's heart to God uplifted,
Full of deepest love doth glow.
See the tree arrayed for Christmas,
Bearing choicest gifts for all:
'Tis the time, when brought the wise men
Gifts to infant Jesu's stall.
Now the time of gladsome giving,
Hearts are warmed and full of joy.
Bowing low bring rarest treasures,
Serve and praise the Holy Boy!

On the branches, star bejewelled,
Silver bells or joyous ring.
Children chanting happy carols,
Wishes of goodwill all sing.
'Tis the time, when little Jesus
Wins for e'er the whole wide earth.
All creation, hope renewing,
Lives again by Jesu's birth.
Jesu, fount of purest pleasures,
Lasting Truth and Grace is He!
Saviour sweet in might abounding,
From all evils sets us free!
On the heights whence Thou descended,
We shall all Thy splendours see!
Jesu, come in love from heaven,
Holy Child we worship Thee!

I Saw Three Ships

I saw three ships come sailing by,
On Christmas Day in the morning.
And who should be in those three ships,
But Joseph and his Lady.

And he did whistle and she did sing.
And all the bells on earth shall ring.
And all the Angels in heaven shall sing.

Fantasia On Christmas Carols

A Fantasia on the tunes and texts of three English carols: "This is the truth sent from above" (Herefordshire), "Come all you worthy gentlemen" (Somerset), "On Christmas night" (Sussex).

This is the truth sent from above,
The truth of God, the God of Love,
Therefore don't turn me from your door,
But hearken all both rich and poor.

The first thing which I do relate
Is that God did man create;
That next thing which to you I'll tell—
Woman was made with man to dwell.

And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That he would redeem us by his Son.

Come all you worthy gentlemen
That may be standing by
Christ our blessed Saviour
Was born on Christmas Day.
The blessed Virgin Mary
Unto the Lord did say,
O We wish you the comfort and tidings of joy!

Christ our blessed Saviour
Now in the manger lay—
He's lying in the manger,
While the oxen feed on hay.
The blessed Virgin Mary
Unto the Lord did say,

On Christmas night all Christians sing,
To hear the news the angels bring—
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night;
"Glory to God and peace to men,
Now and for evermore. Amen."
God bless the ruler of this house,
And long on may be reign,
Many happy Christmases
He live to see again!
God bless our generation,
Who live both far and near,
And we wish you a happy, a happy New Year.

University of Massachusetts Chorale

JOHN R. KING, *Director*

MARION ARCHIBALD, *Accompanist*

CHRISTMAS CONCERT

Sponsored by

HOLYOKE JUNIOR CHAMBER OF COMMERCE

WAR MEMORIAL AUDITORIUM

Appleton Street at Maple Street, Holyoke, Mass.

Tuesday, December 17, 1963

8:30 P.M.

In dulci iubilo	*Johannes Eccard*
Christmas Day	*Gustav Holst*
Choruses from *The Christmas Story* (*Historia von der Geburt Jesu Christi*)	*Heinrich Schütz*
Hear the birth of the Son of God	
Glory to God in the highest	
Let us even go now to Bethlehem	
Now let us all thank thee God our Lord	
Whence is that goodly fragrance flowing?	*French Carol* *Arr. by Albert Edward Baker*
Carols of Various Nations	*Set by John Reymes King*
Now let men no more be sad	*Russian*
The Christmas Tree	*Finnish*
I saw three ships come sailing by	*English*
Glory to God in the highest	*Randall Thompson*
Alleluia	
Fantasia on Christmas Carols	*Vaughan Williams*

In Dulci Iubilo

In dulci jubilo,
Nun singet und seid froh,
Unsers Herzens Wonne
Liegt *in praesepio,*
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O.

O Jesu parvule,
Nach dir ist mir so weh;
Tröst mir mein Gemüte,
O puer optime,
Durch alle deine Güte;
O princeps gloriae,
Trahe me post te.

Ubi sunt gaudia?
Ja nirgend mehr denn da,
Da die Engel singen
Wohl *nova cantica,*
Und da die Schellen klingen
In regis curia.
Eya, wärn wir da.

Christmas Day

Good Christian men, rejoice,
With heart and soul and voice.
Give ye heed to what we say,
News! News! Jesus Christ is born today;
Ox and ass before Him bow,
And He is in the manger now.
Christ is born today!

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Let nothing you dismay,
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All be prized for His dear sake:
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Come, ye spirits, keen and bold;
All in all your homage render,
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Loud our praise, for Christ has brought
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Sparkling bright with candle flowers,
Stretching forth its arms to heaven,
Shining snow it gently showers.
Now 'tis time or holy Christmas,
Ev'ry tree and plant doth shew;
Now man's heart to God uplifted,
Full of deepest love doth glow.
See the tree arrayed for Christmas,
Bearing choicest gifts for all:
'Tis the time, when brought the wise men
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Now the time of gladsome giving,
Hearts are warmed and full of joy.
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Wins for e'er the whole wide earth.
All creation, hope renewing,
Lives again by Jesu's birth.
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Saviour sweet in might abounding,
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Holy Child we worship Thee!

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The truth of God, the God of Love,
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That next thing which to you I'll tell—
Woman was made with man to dwell.

And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That he would redeem us by his Son.

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That may be standing by
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Was born on Christmas Day.
The blessed Virgin Mary
Unto the Lord did say,
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He's lying in the manger,
While the oxen feed on hay.
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To hear the news the angels bring—
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night;
"Glory to God and peace to men,
Now and for evermore. Amen."
God bless the ruler of this house,
And long on may be reign,
Many happy Christmases
He live to see again!
God bless our generation,
Who live both far and near,
And we wish you a happy, a happy New Year.

Fine Arts Festival

Saturday, March 21, 1964, 8:00 p.m.

Student Union Ballroom

UNIVERSITY OF MASSACHUSETTS CONCERT BAND

JOHN A. JENKINS, *Conductor*

UNIVERSITY OF MASSACHUSETTS CHORALE

LARRY LEMMEL, *Conductor*

PROGRAM

HENRY FILLMORE — Men of Ohio

PETER MENNIN — Canzona

ELLIOT SCHWARTZ — Memorial
Elliot Schwartz, *Organist*

GORDON JACOB — Music for a Festival
Intrada
Overture
Round of Seven Parts
Minuet and Trio
Interlude
Finale

INTERMISSION

GUSTAV HOLST — Turn Back O Man
Larry Lemmel, Conductor

HECTOR BERLIOZ — Grande Symphonie Funebre et Triomphale
Marche Funebre
Recitatif et Priere
Peter Ordway, Trombonist
Apotheose

UNIVERSITY OF MASSACHUSETTS DEPARTMENT OF MUSIC

PROGRAM

HENRY FILLMORE — Men of Ohio

As composer, conductor, and publisher, Henry Fillmore has lived the history of bands since minstrel show days. His many and varied compositions represent well the early history of bands, yet remain among the best loved and most often played in the band repertoire.

PETER MENNIN — Canzona

Canzona is reflective of the sixteenth and seventeenth century canzona which led eventually to the establishment of the sonata form. It contrasts both contrapuntal and homophonic styles, and incorporates a variety of rhythmic and melodic materials. The late Edwin Franko Goldman commissioned this work in 1951 through the League of Composers. Peter Mennin is President of the Juilliard School of Music, and has achieved recognition also as an important and prolific American composer.

ELLIOT SCHWARTZ — Memorial

Memorial for concert band and organ was commissioned for the recent University of Massachusetts Convocation of Fine Arts in honor of the late President John Fitzgerald Kennedy. Although it is not programmatic, the composition represents antiphonally the conflicting moods of a nation suddenly startled by a brutal assasination. The total effect is both emotional and physical, with the audience centered between the stately, ceremonial strains of the organ and the percussive eruptions of dissonance in the band. Elliot Schwartz, an instructor of theory and music literature in the University Music Department, is a graduate of Columbia University, and a former student of Otto Luening and Paul Creston. His works have been performed by the Oklahoma City Symphony. Music in our Time in New York City, the Chicago Chamber Orchestra, and the Boston Gardner Museum.

GORDON JACOB — Music for a Festival

Music for a Festival was commissioned by the Arts Council of Great Britain for the 1951 Festival of Britain. It is scored for a choir of four trumpets, three trombones, and tympani, contrasted with the full band. A review of the London premier describes the work as an important addition of the finest quality to the band's repertoire, and during succeeding years frequent performances, both in the United States and abroad, have added prestige to its initial evaluation. Gordon Jacob is Professor of Composition and Orchestration at the Royal College of Music in Great Britain.

GUSTAV HOLST — Turn Back O Man

Gustav Holst is well known to audiences for a variety of original band works, all of which are flavored by his experience as trombonist in an English Military Band. **Turn Back O Man** is a setting for chorale and concert band of "the old 124th Psalm", a melody from the Genevan Psalter. Larry Lemmel, Conductor of the University Chorale, graduated from the Westminster Choir College, and earned the degree Master of Music at Yale University.

HECTOR BERLIOZ — Grande Symphonie Funèbre et Triomphale

Of the works composed for the wind band, this symphony is without doubt the most important written in the nineteenth century, and ranks among the finest of all time. It is musically important because of its genuine brilliance and expressiveness and its imaginative scoring, and historically because it represents the culmination in the nineteenth century of a tradition of band

music for ceremonial occasions, inaugurated in France by Gossec, Mehul, and Lesueur. Hector Berlioz composed this symphony in 1840 for the Tenth Anniversary of the Revolution of July, 1830, and for the dedication of the Bastille Column.

The symphony is in three movements and, as with all symphonic works of Berlioz, is of a programmatic character. The first movement, marked **Moderato, un poco lento,** is subtitled "Funeral March", but is constructed in symphonic rather than march form. The second, marked **Adagio, non tanto-Andantino-Andantino poco lento e sostenuto,** is the "Recitative and Prayer," and was intended by Berlioz to portray a "discourse or farewell addressed to the illustrious dead," with the trombone solo representing the voice of the orator. It is known to every trombonist as one of the very rare examples of a solo for trombone written by a great master. Soloist in this evening's performance is Peter Ordway, principal trombonist with the University's Concert Band, and a sophomore in the College of Engineering.

The final movement, marked **Allegro non troppo, e pomposo,** is the "Apotheosis". It is martial in character, on the programmatic theme of Glory and Triumph, and is climaxed by a choral hymn setting of the brisk and militant principal theme, in stirring combination with the full band sonority. The words of the choral hymn were written by Antony Deschamps, a poet active in the French romantic movement of the 1830's, and were translated by Richard Franko Goldman.

THE BAND STAFF

Manager, David E. Siek; Assistant Manager and Drum Major, Bruce Cutter; Secretary, Mary Lou Willard; Public Relations Manager, Esther Eisenberg; Business Manager, Harrison Smiley; Treasurer, Louis Plotkin; Personnel Managers, Ernest Patrikis and Steven Jenkins; Uniform Manager, Raymond Stec; Equipment Manager, Bernard Pitkin; Librarians, Carole Merhar and Gunta Austrins; Staff-at-Large: Louis Plotkin, Steven Sherman, Gerald Myers, Richard Zletz, and Michael Rosen.

CHORALE PERSONNEL

Alderman, Dorothy
Amiot, Claire
Anderson, Margo
Barrett, Susan
Bartsch, Paul
Berglund, Robert
Bump, Richard
Burnett, Cheryl
Burt, Ronald
Butts, Linnie
Cerutti, Rita
Coopee, David
Degnan, Carol
Degnan, Linda
Duesing, Alice
Eustace, Sara
Eustace, Susan
Fiejdasz, Janice
Forget, Eleanor
Fryer, Gail
Goda, Robert
Goodwin, Amy
Grady, Margaret
Gray, Alden
Haven, Suzanne
Hawkins, Karen
Helgeland, Eleanor
Higgins, Robert
Holleman, Joan
Holmes, Francis
Hull, Judy
Jeffords, Jean
Johnson, Robert
Kelly, Veronica
Kwnseth, Elaine
Kneeland, Panela
Leventhal, Lois
Lopes, Carl
Lyford, Robert
Marks, John
McGillicuddy, Kerry
McRobbie, Elaine
Messenger, Ellen
Mooney, Robert
Moore, Nancy
Murphy, Barbara
Nietupski, Joanne
Oakland, Margaret
O'Sullivan, Kathleen
Paine, Donald
Paskowsky, Richard
Poole, William
Poultney, Karen
Prescott, William
Price, Elizabeth
Prouty, Leslie
Pye, Patience
Raphael, Harriet
Ruplenas, Robert
Salvini, Christine
Savage, Frances
Schoppe, Joan
Shelley, Karen
Da Silva, Maria
Stewart, Richard
Stone, Paula
Taska, Barbara
Theofilis, Diana
Trompke, Alice
Voehringer, Anne
Vorse, Eileen
Ward, Peter
Weinbrecht, Alfreda
Wiggins, Martha
Wolfson, Norma
Zukroff, Barbara

BAND PERSONNEL

Piccolo

Elizabeth Anderson

Flute

Elizabeth Anderson, Principal
Norma Wolfson
Joyce Harvey
Barbara Skibiski
Ruth Ames
Katherine Yobst
Carole Merhar
Lyn Stewart

Oboe

Louis Plotkin

Bassoon

Kenneth Sherk

B♭ Soprano Clarinet

Allen Blustine, Principal
Steven Jenkins
Barry Coppinger
Thomas Wisnowski
Carolyn Astley
Richard Zletz
Nancy Mansfield
Joyce Juskalian
Joseph Amato
Richard Knopf
Virginia Corea
Jane Allison

E♭ Alto Clarinet

Gerald Myers

B♭ Bass Clarinet

Jane Sheedy

Alto Saxophone

Edward Broderick, Principal
James Bates
Steven Sherman
Lyn Spencer

Tenor Saxophone

Harrison Smiley
Elaine Lucas
Mary Hutchinson

Baritone Saxophone

Raymond Stec

Cornet

William Kone, Principal
Paul Amundsen
Stanley Bialy
Alan Misener
Jon Kraszeski
Steven Greenwold

Trumpet

Lawrence Brockman
Edward Orzechowski

French Horn

Charles Rosoff, Principal
Lawrence McGee
Esther Eisenberg
Rodney Hytonen
Beverly Bowker

Tenor Trombone

Peter Ordway, Principal
William Skulley
Allan Bunce
William Blackwell
Dianne Smiley

Bass Trombone

David Siek

Euphonium

William Oldach, Principal
John Baillieul
Mary Couture

String Bass

Margaret Denman

Tuba

Bernard Pitkin, Princpal
Ernest Patrikis
Jay Friedman
Donald Newton

Percussion

Lawrence Hirsch, Principal
Snare Drum
Mary Lou Willard, Tympani
Gunta Austrins, Cymbals
Bruce Cutter, Bass Drum
Martha Webb, Keyboard
Stephen Morin
Thomas More

UNIVERSITY OF MASSACHUSETTS

DEPARTMENT OF MUSIC

The University Chorale

LARRY LEMMEL, *Director*

SUNDAY, MAY 17, 1964 4:00 P.M.

BOWKER AUDITORIUM

PROGRAM

CREDO (Mass in C minor, K. 427) ..... *Mozart*

THOU MUST LEAVE THY LOWLY DWELLING ..... *Berlioz*

HE SHALL FEED HIS FLOCK (Messiah) ..... *Handel*

COME UNTO HIM (Messiah) ..... *Handel*

BEATRICE TAYLOR, *Soprano*
KATHLEEN O'SULLIVAN, *Violin*

THREE CHORALES (St. Matthew Passion) ..... *J. S. Bach*

O Blessed Jesu
The Will of God Be Always Done
O Sacred Head, Now Wounded

TURN BACK, O MAN ..... *Holst*

AVE MARIA ..... *Stravinsky*

PATER NOSTER ..... *Stravinsky*

HALLELUJAH (Messiah) ..... *Handel*

INTERMISSION

FOUR SLOVAK FOLK SONGS ..... *Bartok*

Thus Sent the Mother Her Little Daughter
Where the Alps Soar So Free
Food and Drink's Your Only Pleasure
Bagpipes Are A-Playing!

IN SILENT NIGHT ..... *Folk Song*
Arranged by Larry Lemmel

ALLEN BLUSTINE and DAVID TASGAL, *Clarinets*

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR .... *Folk Song*
Arranged by Larry Lemmel

GARY PASS, *Tenor*
JOHN MARKS, *Guitar*

LIEBESLIEDER WALTZES, OP. 52 ..... *Brahms*

O Give Answer, Maiden Fairest
In Wood Embower'd
O How Soft, Yon Murmuring Stream
Spiteful Neighbors
Locksmith Ho!
Bird In Air
Bright Thy Sheen, O Luscent Wave
Nightingale, Thy Sweetest Song
Ah Love Is A Mine Unfathomed
Nay, Tarry, Sweetheart
A Tremor's In The Branches

FRANCES SAVAGE, *Soprano*
VERONICA KELLY, *Alto*
DONALD PAINE, *Tenor*
WILLIAM POOLE, *Baritone*
PAUL BARTSCH AND ZIGRIDA UDRIS, *Piano*

CHORALE OFFICERS AND PERSONNEL

ALDEN GRAY, *Manager*
RICHARD STEWART, *Assistant Manager*
JOAN SCHOPPE, *Secretary*
RICHARD PASKOWSKY, *Treasurer*
ELLEN MESSENGER, *Librarian*
ROBERT JOHNSON, *Publicity*

Dorothy Alderman
Claire Amiot
Margaret Anderson
Susan Barrett
Paul Bartsch
Robert Berglund
Richard Bump
Cheryl Burnett
Linnie Butts
John Carlson
Rita Cerutti
Regina Clarke
David Coopee
Maria DaSilva
Carol Degnan
Linda Degnan
Alice Duesing
Sara Eustace
Susan Eustace
Eleanor Forget
Gail Fryer
Robert Goda
Amy Goodwin
Margaret Grady
Alden Gray
Suzanne Haven
Karen Hawkins
Robert Higgins
Joan Holleman
Francis Holmes
Judy Hull
Jean Jeffords
Robert Johnson
Veronica Kelly
Elaine Kenseth
Pamela Kneeland
Carl Lopes
Robert Lyford
John Marks
Kerry McGillicuddy
Elaine McRobbie
Ellen Messenger
Robert Mooney
Nancy Moore
Barbara Murphy
Joanne Nietupski
Margaret Oakland
Kathleen O'Sullivan
Donald Paine
Richard Paskowsky
Gary Pass
William Poole
Karen Poultney
William Prescott
Elizabeth Ann Price
Leslie Prouty
Patience Pye
Harriet Raphael
Robert Ruplenas
Christine Salvini
Frances Savage
John Schadegg
Joan Schoppe
Karen Shelley
Richard Stewart
Paula Stone
Barbara Taska
Diana Theofilis
Alice Trompke
Anne Voehringer
Eileen Vorse
Peter Ward
Alfreda Weinbrecht
Martha Wiggins
Norma Wolfson
Barbara Zukroff

University of Massachusetts

CHORALE

SEVENTY-FIVE VOICES

BOWKER AUDITORIUM

UNIVERSITY OF MASSACHUSETTS, AMHERST

Sunday, May 17, 1964 4:00 p.m.

- ADMISSION FREE -

PROGRAM

Credo (Mass in C minor, K. 427) . . . . . Mozart

Thou Must Leave Thy Lowly Dwelling . . . . . Berlioz

Three Chorales (St. Matthew Passion) . . . . . J.S. Bach

He Shall Feed His Flock (Messiah) . . . . . Handel
Come Unto Him (Messiah) . . . . . Handel
Beatrice Taylor, Soprano

Pater Noster . . . . . Stravinsky
Ave Maria . . . . . Stravinsky

Every Day I Cry Unto Thee, O Lord . . . . . Schuetz

Turn Back, O Man . . . . . Holst

Halleluia (Messiah) . . . . . Handel

- Intermission -

Four Slovak Folk Songs . . . . . Bartok

In Silent Night . . . . . Folk Song

Black Is The Color Of My True Love's Hair . . . Folk Song

Liebeslieder Waltzes . . . . . Brahms
Oh Give Answer, Maiden Fairest
In Wood Embower'd
Oh How Soft, Yon Murmuring Streams
Spiteful Neighbors
Locksmith Ho!
Bird In Air
Bright Thy Sheen, O Luscent Wave
Ah Love Is A Mine Unfathomed
Nay, Tarry, Sweetheart
A Tremor's In The Branches

Thirteenth Annual Tour, 1964

UNIVERSITY OF MASSACHUSETTS CONCERT BAND

JOHN A. JENKINS, *Conductor*

PROGRAM

JOHANN SEBASTIAN BACH	Chorale
KARL KING	Invictus
EDWARD MACDOWELL	Sea Pieces From a Wandering Iceberg Song To the Sea
VINCENT PERSICHETTI	Symphony for Band, Second Movement Adagio Sostenuto
WILLIAM LATHAM	Three Chorale Preludes Ermunter Dich, mein schwacher Geist Herzlich tut mich verlangen Nun danket alle Gott
JAIME TEXIDOR	Spanish March, Amparito Roca
	INTERMISSION
JERALD BILIK	Contrasts for Percussion
ALEXANDER LITHGOW	Invercargill
CLIFTON WILLIAMS	Symphonic Suite Intrada Chorale March
GLENN OSSER	Beguine for Band
HENRY FILLMORE	Men of Ohio
WILLIAM GERRARD	The Forty-ninth Star
ALMA MATER	When Twilight Shadows Deepen
TRADITIONAL MARCH	Fight, Massachusetts

1964 Mid-Winter Tour: Bethel, Connecticut; Wethersfield, Connecticut; Westover Air Force Base, Chicopee, Massachusetts; Lee, Massachusetts; Easthampton, Massachusetts; Gardner, Massachusetts; Simsbury, Connecticut; Granby, Connecticut.

PROGRAM NOTES

EDWARD MACDOWELL — Sea Pieces

From a Wandering Iceberg
Song
To the Sea

When the nominating committee at Columbia University offered Edward MacDowell in 1894 the newly-created professorship of music, they described him as "the greatest musical genius America has produced." Many of MacDowell's contemporaries wrote in similarly glowing terms of the excellence of this composer whose works had become favorites of American concert audiences. Although sixty years later MacDowell's larger works are less often heard, his smaller pieces for piano are no less delightful to modern audiences.

It was during his years at Columbia University that MacDowell wrote the "Sea Pieces", Opus 55, for piano. They are not intended to be heard as programmatic pieces which describe specific pictorial scenes, but are instead a means by which the composer hoped to communicate to the listener the volatile excitement of his moods as he viewed the ever changing sea.

VINCENT PERSICHETTI — Symphony for Band, second movement "Adagio Sostenuto"

Vincent Persichetti is one of the most talented and prolific of modern American composers. Since 1947 he has taught at the Juilliard School in New York City, and has become known nationally through his many guest appearances at colleges and universities. Among Persichetti's best known works for band are the "Divertimento for Band", Opus 42; "Pageant", Opus 59; "Psalm for Band"; and the "Symphony for Band", Opus 69.

Persichetti's "Symphony for Band" is his sixth symphony, and his first composed for the band. The second movement, marked "Adagio Sostenuto", is exemplary of the change in concept of band sound and texture in recent years; it is delicately and sparingly scored, and shows great emphasis upon delicate nuance and instrumental color. Although it is modern in harmonic treatment, it demonstrates the greatness of Persichetti's melodic gift and his perception of the variety of sound which can be achieved by the concert band.

WILLIAM LATHAM — Three Chorale Preludes

Ermunter Dich, mein schwacher Geist
Herzlich tut mich verlangen
Nun danket alle Gott

Although these three chorale preludes reflect the influence of the late Baroque style and are based upon familiar chorale melodies, they are not arrangements of any existing chorale preludes but are original compositions for band.

"Break Forth, O Beauteous Heavenly Light" has a text from a Christmas Hymn of Johann Rist and a melody by Johann Schop. It was first published in Rist's *Himmlische Lieder*, 1641. The melody has been used by many composers, including Johann Sebastian Bach in his Christmas Oratorio.

"My Heart Is Filled With Longing" has had several texts set to its melodic line. It is best known as the Passion Chorale, or "O Sacred Head, Now Wounded." The melody originally was that of a love song, "Mein g' mut ist mir verwirret" and as such appeared in a collection of secular songs in 1601. Bach, too, used the melody five times in different harmonic settings in the *St. Matthew Passion.*

"Now Thank We All God" has a text written by Martin Rinckart and the music probably was written by Johann Cruger. It first appeared in Cruger's *Praxis pietatis melica* in 1647 and was used by Bach in his "Cantata for Reformation Sunday."

JERALD BILIK — Contrasts for Percussion

Jerald Bilik is a member of the faculty of the Theory Department, University of Michigan School of Music. Among his original compositions are the well known *Block M March*, *First Fugue for Band*, and *American Civil War Fantasy.* Bilik also is noted for his imaginative arrangements for both concert and marching band, and for his radio and television scores. *Contrasts for Percussion* is one of a set of three pieces for partial band, created to exploit the tonal possibilities of individual sections of instruments while lending variety of sonority to the band's concert repertoire.

CLIFTON WILLIAMS — Symphonic Suite

Intrada
Chorale
March

Since 1949 Clifton Williams has been a member of the music faculty of the University of Texas. This composition, *Symphonic Suite*, has had numerous performances on concerts of contemporary music throughout the nation. In 1957 it won the Ostwald Award, which is sponsored by the American Bandmasters Association. The "Intrada" is brilliantly declamatory, and leads directly to the expressive and melodious "Chorale." The "March" is excitingly modern. A terse introduction presents melodic and rhythmic motifs in the percussion, and is followed by an imaginative contrasting throughout the band of previously introduced melodic material and rhythmic ideas, building to an intense climax.

THE UNIVERSITY OF MASSACHUSETTS CONCERT BAND

The University of Massachusetts Concert Band each year performs music selected from the finest in the repertoire of symphonic literature. The concert season includes a performance of contemporary band works at the Fine Arts Festival of the University as well as other major campus concert appearances. The band makes each year an extended tour which is designed for localities which otherwise would not have the opportunity of hearing the band.

A qualified student may continue to study his instrument and its repertoire by enrolling for private instruction with highly qualified members of the Music Department faculty. Such instruction is offered through the College of Arts and Sciences, and does not entail an additional tuition fee. Outstanding performers are offered the opportunity of appearing as soloists with the band and orchestra, and on the Music Department Chamber Music Recital Series.

THE UNIVERSITY OF MASSACHUSETTS MARCHING BAND

The University of Massachusetts Marching Band is becoming well known to football crowds throughout the East for its exciting combination of fast paced shows, fine musicianship and marching precision. The band's programs during pregame and halftime festivities feature imaginative showmanship, a spectacular assortment of drill and dance routines, precision high stepping, and specially written musical arrangements of melodies that range from Bach and Brahms to current Broadway favorites. During the fall football season, the band performs on the gridiron, plays at pep rallies, and often accompanies the team on its out-of-town trips.

THE CONDUCTOR

The Conductor of the University of Massachusetts Bands is John A. Jenkins, Assistant Professor in the Music Department of the College of Arts and Sciences. Professor Jenkins holds the degrees Bachelor of Music and Master of Music in Wind Instruments from the University of Michigan, and has played, studied, and taught under Dr. William D. Revelli, eminent Conductor of the world famous University of Michigan Symphony and Marching Bands. Besides conducting the University Bands, Professor Jenkins gives private instruction on brass instruments, and teaches a brass technics class to students who are preparing to teach instrumental music in the public schools.

THE BAND STAFF

Co-Managers, David E. Siek and Edward Broderick; Assistant Manager and Drum Major, Bruce Cutter; Secretary, Mary Lou Willard; Public Relations Manager, Esther Eisenberg; Business Manager, Harrison Smiley; Treasurer, Louis Plotkin; Personnel Managers, Ernest Patrikis and Steven Jenkins; Uniform Manager, Lawrence Hirsch; Equipment Manager, Bernard Pitkin; Librarians, Carole Merhar and Gunta Austrins; Staff-at-Large: Louis Plotkin, Steven Sherman, Gerald Myers, Richard Zletz, Douglas Brothers, and Michael Rosen.

BAND PERSONNEL

Piccolo

June Anderson

Flute

June Anderson, Principal
Barbara Miron
Norma Wolfson
Joyce Harvey
Barbara Skibiski
Ruth Ames
Carole Merhar
Lyn Stewart

Oboe

Louis Plotkin, Principal
Lynn Weaver
Janine Heimsdorf

B♭ Soprano Clarinet

Allen Blustine, Principal
Steven Jenkins
Barry Coppinger
Tom Wisnowski
Carolyn Astley
Richard Zletz
Douglas Brothers
Nancy Mansfield
Joyce Juskalian
Joe Amato
Richard Knopf
Virginia Correa
Jane Allison

E♭ Alto Clarinet

Gerald Meyers

B♭ Bass Clarinet

Maureen Pescuma

Alto Saxophone

Edward Broderick, Principal
James Bates
Steven Sherman
Lynn Spencer

Tenor Saxophone

Harry Smiley
Elaine Lucas
Mary Hutchinson

Baritone Saxophone

Raymond Stec

Cornet

William Kone, Principal
Paul Amundsen
Stan Bialy
Alan Misener
Jon Kraszeski
Jeanne Brown

Trumpet

Lawrence Brockman
Edward Orzechowski

French Horn

Charles Rosoff, Principal
Esther Eisenberg
Rodney Hytonen
Beverly Bowker

Tenor Trombone

Peter Ordway, Principal
William Skulley
Alan Bunce
William Blackwell
Paul Bartsch
Diane Smiley

Bass Trombone

David Siek

Euphonium

William Oldach, Principal
John Baillieul
Mary Coutura

Tuba

Bernard Pitkin, Principal
Ernest Patrikis
Jay Friedman
Don Newton

Percussion

Lawrence Hirsch, Principal
Snare Drum
Mary Lou Willard, Tympani
Gunta Austrins, Cymbals
Bruce Cutter, Bass Drum
Martha Webb, Keyboard
Steve Morin
Ralph Snell
Tom More

UNIVERSITY OF MASSACHUSETTS CHORALE

CHRISTMAS CONCERT

SUNDAY, DECEMBER 13, 1964

4:00 p.m. Bowker Auditorium, University of Massachusetts

8:15 p.m. St. James Episcopal Church, Federal Street, Greenfield

John King, Director

Marion Archibald, Organist, Ronald Steele, Elsa Brown, Violinists

Jean Lamb, Kerry McGillicuddy, Dorothy Dadmun, Donna Woytovich, Sopranos

Veronica Kelly, Contralto Gordon Gurney, Bass

William Kone, Thomas Szumny, Trumpeters

Gloria in excelsis Deo	Martin Shaw
Gloria in excelsis Deo	Antonio Vivaldi
Watchman, tell us of the night	Alan Hovhaness
Ein königlich Geschlecht (From Friede auf Erden)	Arnold Schönberg
On this day earth shall ring (Two settings)	Mediæval Carol arr. by Gustav Holst Hilton Stewart
I saw three ships come sailing by	Arr. by John King
In dulci Iubilo	Arr. by Dietrich Buxtehude
Make we mery bothe more and lasse	Arthur Shepherd
Deck the halls with boughs of holly	Traditional Carol
Nowel (From The Nativity according to Saint Luke) Alleluia	Randall Thompson
Deo Gracias (From A Ceremony of Carols)	Benjamin Britten

GLORIA

CHORUS
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis

Glory to God in the highest.
And in earth peace, goodwill towards men.

DUET, SOPRANO I & II
Laudamus te, Benedicimus te,
Glorificamus te

We praise thee, we bless thee,
We glorify thee.

CHORUS
Gratias agimus tibi.
Propter magnam gloriam tuam.

We give thanks to thee.
For thy great glory

SOPRANO SOLO
Domine Deus, Rex cælestis, Deus Pater omnipotens

O Lord God, heav'nly King, God the Father Almighty

CHORUS
Domine Fili Unigenite Jesu Christe

O Lord, the only begotten Son Jesu Christ

CONTRALTO SOLO
Domine Deus, Agnus Dei, Filius Patris Rex Caelestis, Domine Fili Unigenite, miserere nobis.

O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us

CHORUS
Qui tollis peccata mundi suscipe deprecationem nostram

Thou that takest away the sins of the world, receive our prayer.

CONTRALTO SOLO
Qui sedes ad dextram Patris miserere nobis

Thou that sittest at the right hand of God the Father, have mercy upon us

CHORUS
Quoniam Tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

For thou only art holy, Thou only art the Lord, Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

WATCHMAN, TELL US OF THE NIGHT

Watchman, tell us of the night,
What its signs of promise are.
Trav'ler, o'er yon mountain's height,
See that glory-beaming star.

Watchman, does its beaut'ous ray
Aught of joy or hope foretell?
Trav'ler, yes; it brings the day,
Peace and truth, its course portends.

Watchman, tell us of the night;
Higher yet that star ascends.
Trav'ler, blessedness and light,
Peace and truth, its course portends.

Watchman, will its beams alone
Gild the spot that gave them birth?
Trav'ler, ages are its own;
See, it burst o'er all the earth.

Watchman, tell us of the night,
For the morning seems to dawn.
Trav'ler darkness takes its flight,
Doubt and terror are withdrawn.

Watchman, let thy wand'rings cease;
Hie thee to thy quiet home.
Trav'ler, lo! the Prince of Peace,
Lo, the Son of God is come!

FRIEDE AUF ERDEN

Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

Blazon forth to ev'ry nation
Jesus bringeth man salvation,
Hear the joyful proclamation:
Peace, Goodwill, to men on Earth!

ON THIS DAY EARTH SHALL RING

On this day earth shall ring
With the song children sing
To the Son, Christ the King.
Born on earth to save us,
Him the Father gave us,
Ideo, Gloria in excelsis Deo.

His the doom, ours the mirth,
When He came down to earth.
Bethlehem saw His birth,
Ox and ass beside Him.
From the cold would hide Him.

God's bright star, o'er His head,
Wise men three to Him led,
Kneel they low by His bed,
Lay their gifts before Him.
Praise Him and adore Him.

On this day Angels sing,
With their song earth shall ring
Praising Christ, Heaven's King.
Born on earth to save us,
Peace and love He gave us.

I SAW THREE SHIPS

I saw three ships come sailing by,
On Christmas Day in the morning.

And who should be in those three ships,
But Joseph and his Lady.

And he did whistle and she did sing.

And all the bells on earth shall ring.

And all the angels in heav'n shall sing.

IN DULCI IUBILO

Now sing we, now rejoice.
Now raise to Heav'n our voice;
He from whom joy streameth
Poor in a manger lies;
Not so brightly beameth
The sun in yonder skies.
Thou my Savior art!

Now from on high to me,
I can not rise to Thee.
Cheer my wearied spirit,
O pure and holy Child;
Thro' thy grace and merit,
Blest Jesus, Lord most mild,
Draw me unto Thee!

Now through his Son doth shine
The Father's grace divine.
Death o'er us had reigned
Through sin and vanity;
He for us obtained
Eternal joy on high.
May we praise Him there!

Oh, where shall joy be found?
Where but on heavenly ground?
Where the angels singing
With all His saints unite,
Sweetest praises bringing
In heav'nly joy and light.
Oh, that we were there!

MAKE WE MERY

Make we mery, bothe more and lasse
For now ys the tyme of Crystymas.

Let no man cum into this hall,
Grome, page, nor yet marshall,
But that sum sport he bryng withall.

Yff that he say he can not syng
Sum oder sport then let hym bryng
That yt may please at thys festying.

Yff that he say he can nowght do,
Then for my love ask hym no mo,
But to the stokkes then let hym go.

DECK THE HALLS

Deck the halls with boughs of holly,
'Tis the season to be jolly,
Don we now our gay apparel,
Troll the ancient Yuletide carol,
Fa la la la la, la la la la.

See the blazing Yule before us,
Strike the harp and join the chorus,
Follow me in merry measure,
While I tell of Yuletide treasure.

Fast away the old year passes,
Hail the new ye lads and lassies,
Sing we joyous all together,
Heedless of the wind and weather.

DEO GRACIAS!

Adam lay i-bounden, bounden in a bond;
Four thousand winter thought he not to long.

And all was for an appil, an appil that he took,
As clerkès finden written in their book.

Nè had the appil takè ben, the appil takè ben,
Ne haddè never our lady a ben hevenè quene.

Blessed be the time that appil takè was.
Therefore we moun singen Deo Gracias!

SOPRANOS

Andrews, Lizabeth
Baxter, Ann
Bradley, Cheryl
Bryant, Sandra
Burnett, Cheryl
Clarke, Regina
Dadmun, Dorothy
DeMone, Janice
Edwards, Arlene
Frisbee, Ann
Holleman, Joan
James, Leslie
Lamb, Jean
McGillicuddy, Kerry
Moody, Patricia
Patriquin, Jean
Price, Elizabeth
Shelly, Karen
Savage, Frances
Shaw, Nancy
Talucci, Virginia
Theofilis, Diane
Tromphe, Alice
Virga, Pat
Willis, Linda
Woytovich, Donna
Zukroff, Barbara

ALTOS

Barnes, Susan
Butts, Linnie
Chamberlain, Roxanne
Cole, Lucia
Debowes, Emma
Dallman, Kirsten
Forget, Eleanor
Gadzok, Nancy
Hagopian, Judith
Kelly, Veronica
Leventhal, Lois
Oakland, Margaret
O'Sullivan, Kathy
Pentland, Jean
Schoppe, Joan
Stone, Paula
Talbot, Carol
Ward, Margaret
Wiggins, Martha

TENORS

Briggs, David
Eber, Richard
Lopes, Carl
Lyford, Robert
McCarthy, Donald
Paine, Curtis
Paine, Donald
Ruplenas, Robert
Shackelford, Lee

BASSES

Bump, Richard
Bartsch, Paul
Campbell, Robert
Carlson, John
Cusson, Craig
Goda, Robert
Gray, Alden
Houghton, Ronald
MacCombie, Bruce
Marks, John
Moses, Robert
Paskowsky, Richard
Pitkin, Bernard
Re, John
Seamon, Thomas
Schold, William
Smith, Wallace
Ward, Peter

CHORALE BOARD

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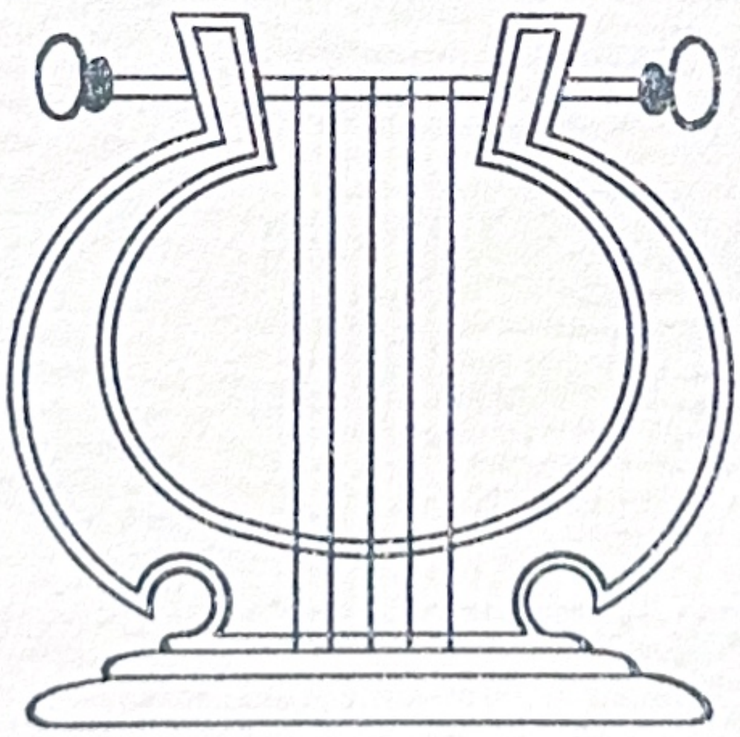
UNIVERSITY OF MASSACHUSETTS

DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

RONALD STEELE, *Conductor*



WEDNESDAY, DECEMBER 16, 1964 8:15 P.M.

BOWKER AUDITORIUM

PROGRAM

COPLAND — Fanfare For The Common Man

SCHUBERT — Symphony No. 9, in C major (the "Great")
Andante; Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Finale: Allegro vivace

Intermission

IVES — The Unanswered Question

LISZT — Les Preludes

PROGRAM NOTES

Aaron Copland's *Ten Fanfares,* of which the *Fanfare For The Common Man* is one, were composed in 1942. This is the most well-known of the set; and is scored for trumpets, horns, trombones, tuba, tympani, and percussion.

Franz Schubert wrote his Great *C major Symphony* between March and the beginning of summer of 1828, the last year of his short life. Several attempts were made to have the work performed after his death (Schubert never heard it played), but for years all efforts were frustrated because of objections to the *Symphony's* length and to the technical difficulty of the piece. It was finally given its premiere in Leipzig, however, under the direction of Felix Mendelssohn. The first performance in the United States took place on January 11, 1851, and was given by a newly-founded organization, the New York Philharmonic. Robert Schumann was ecstatic in his writing concerning the work:

> "And then the heavenly length of the Symphony, like that of one of Jean Paul's romances in four thick volumes, never able to come to an end, for the very best reason—in order to leave the reader able to go on romancing for himself. How refreshing is this feeling of overflowing wealth! . . ."

And, in speaking of a transition passage in the second movement: ". . . a horn call sounds from a distance, that seems to have descended from another world. And every other instrument seems to listen, as if some heavenly messenger were hovering through the orchestra."

As a part of the Foreword to his score for *The Unanswered Question*, written in 1908, Charles Ives gives the following explanation of his intent:

> "The strings play ppp (pianissimo) throughout with no change in tempo. They are to represent 'The Silences of the Druids—Who Know, See and Hear Nothing.' The trumpet intones 'The Perennial Question of Existence', and states it in the same tone of voice each time. But the hunt for 'The Invisible Answer' undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an *animando* to a *con fuoco*. This part need not be played in the exact time position indicated. It is played in somewhat of an impromptu way . . . 'The Fighting Answerers', as the time goes on, and after a 'secret conference', seem to realize a futility, and begin to mock 'The Question'—the strife is over for the moment. After they disappear, 'The Question' is asked for the last time, and 'The Silences' are heard beyond in 'Undisturbed Solitude.' "

According to Lina Ramanns' chronological catalogue of Franz Liszt's works, *Les Preludes* is a revision and enlargement of a cantata started in 1844. Ten years later, after reading Lamartine's fifteenth Meditation (called "Les Preludes", in a series of poems entitled "New Poetic Meditations"), the composer decided to reconstruct his cantata to illustrate the sentiments of the poem. The composition, as we know it today, is in the form of the symphonic poem, an innovation of Liszt's in the realm of musical structure.

The score to *Les Preludes* is prefaced by a quotation from Lamartine which, freely translated, reads as follows:

> "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; when the trumpet's loud clangor has called him to arms, he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

UNIVERSITY SYMPHONY ORCHESTRA

RONALD STEELE, Music Director and Conductor

THEODORE WEINBERG, Administrative Assistant
PAMELA ECONOPLY, Librarian
BERNARD PITKIN, Equipment and Stage Manager

First Violin
Charles Kawada, *Concertmaster*
George Hodgins
Laurie Brown
Isadore Ellert
Charles Green
Allan Smith
Esther Atherton
Linda Cucci
Janice Richardson
Justina Winston
Jane Pentland
Julie Leonard

Second Violin
Dorotha Dilkes
Erica Crabtree
Harold Cohen
Elsa Brown
Eleanor Ingraham
Helen Peterson
Peter Goodman
Maryanne Cote
Eleanor Green

Viola
Donald Trumpler
Janice Wrobleski
Pamela Econoply
Ann Gass
Sandra Rubbins
Gertrude Weir
William Rice
Joseph Bohnak

Cello
Isolde Haas
Daniel Watters
Michael Biek
Judith Glyde
Thomas Dillon
Claire Fortier
John Baillieul
William Rehg
Linda Kraus

Bass
Knowlton Stone
H. W. Hilliker
Margaret Denman
Michelle Kaczynski
Walter Jordon
Lee Arnt
John Re
Patricia Kilroy

Piccolo
Alfred Weinbrecht

Flute
Barbara Finn
Alfreda Weinbrecht
Susan Tomkins
Judith Wagner

Oboe
William Clamuro
Jonathan Solins

Clarinet
Michael Andorsky
Edward Yourtee

Bassoon
Kenneth Sherk
Marjorie Caldwell

French Horn
John Jenkins
William Venman
Peter Knott
Jerome Sherk

Trumpet
Paul Amundsen
Thomas Szumny
William Kone

Trombone
Allan Bunce
Dianne Smiley
Peter Campoli

Tuba
Bernard Pitkin

Tympani
Frank Williams

Percussion
Theodore Budlong
Stephen Murphy
H. Kenneth Hohenberger, Jr.

Harp
Anita Titsworth